

There are numerous small hamlets in Tálásh, inhabited by people of the Núrah Khel, who constitute the most considerable number of its inhabitants.

The district of Tálásh is very rich in monuments of antiquity, consisting of domes or cupolas, on the face of one of which, I am informed, there are several tablets, half a yard long, and inscribed in an unknown character, said to be Yúnání or Greek, but probably Páli. If Greek, the examination of these ancient monuments would, no doubt, throw an extensive, and clearer, light on the proceedings of the Greeks in these quarters, which are so mixed up with nonsensical fables, as to furnish ready tools in the hands of those ignorant of the antecedents of the Afghán nation, for working out their own theories.

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*On the System employed in Outlining the Figures of Deities and other Religious Drawings, as practised in Ladak, Zaskar, &c.*

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As I believe no notice has hitherto been taken of the above subject, and as I only accidentally discovered its existence when in Zaskar last summer (1862) I have been led to write a few lines regarding it; trusting that they may prove of interest to some, and add to our knowledge of the history and customs connected with the ancient religion of the Buddhists. I do not claim any new discovery in this paper, as others may have observed the method of drawing long since. It has a resemblance to that adopted by ourselves in teaching Figure Drawing, and it was when shewing this to a native draftsman of Shilar, a village near Padum, that he produced a sketch of a figure outlined as shewn in the accompanying plates, as also that of the "Churtun" or "Offertory Temple."

The system of the first shews a great amount of ingenuity in its details, but is far more intricate than our simple way, where more is left to the talent of the artist.

The Deity thus given as a specimen is Sakya Thubba, or Bhuddha.

The first line laid down is the perpendicular AB, to which a line (No. 20) is drawn at right angles, and on either side of AB on this line are laid off from a scale proportions equal to 12, 4, 2, 8, and lines parallel to AB drawn through these points. On the two outer lines,



commencing at the 20th, parts equal to 4, 4, 4, 12, 4, 12, 4, 8, 4, 4, 4, 4, 4, 4, are laid off in the above succession, and the points connected by lines which will be all parallel to the 1st (No. 20). The square for the face is similarly formed by laying off from the same scale parts 6 and 2 on either side of X, the outer part 2 delineating the breadth of ears, and a part equal to 2 laid off on either side of Y defines that of the nose and mouth by lines drawn to X from those points.

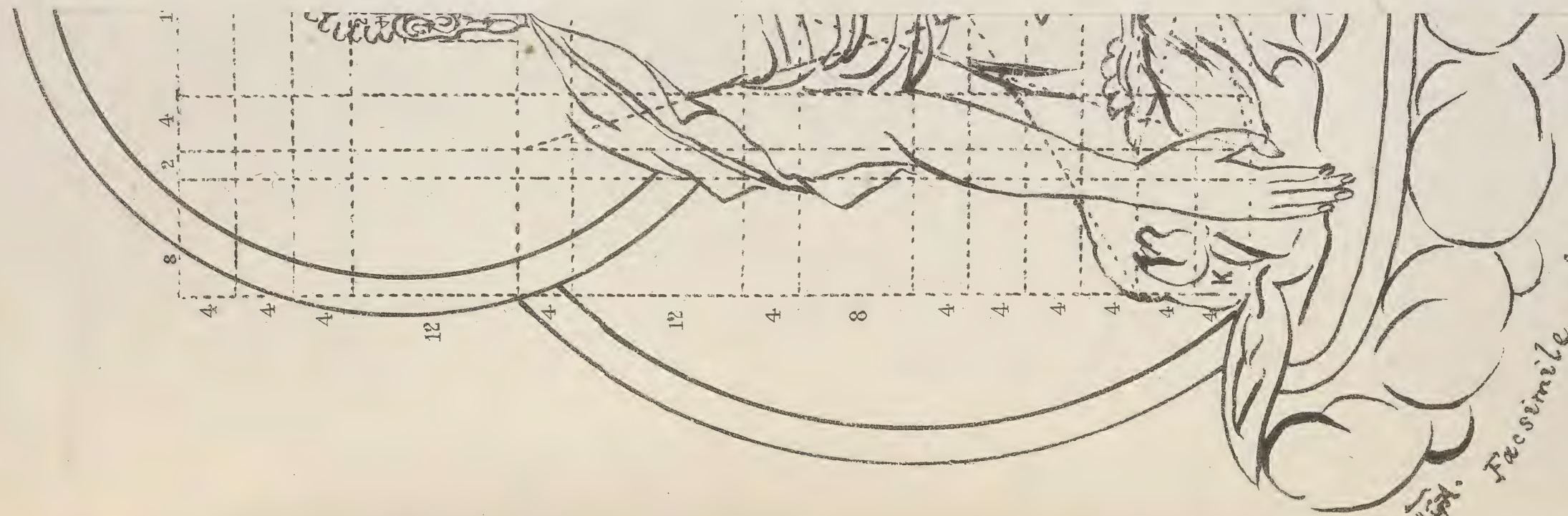
The mouth is placed half-way between 14 and 15, and its width, as well as that of the nose, is defined by the lines  $XE_2$  and  $XF_2$ . The arc of a circle described with a radius from centre of mouth to  $E_2$  or  $F_2$  defines the chin. The part between the lines 15 and 16 within the square DCEF is divided into four parts by horizontal lines, the lowest part (1) gives marking of nostrils, the third defines the eyes, the outer and inner corners of which are determined by lines drawn as in the accompanying plan.

The eye-brows lie on 16, as also the top of the ear, the long lobe of which reaches to 14 on a level with the chin. A curve from  $H_2$   $G_2$  rising to 18 defines the crown of the head; the circular glory RST round which is described from O as a centre, between the eye-brows. A second glory (as it may be termed,) RK and LT is described round the body from the point P on line 7. These glories are in the paintings coloured differently. Lines from the intersection of I and 14, J and 14 to B form a triangle, and on 4, 5, 6 give the sides of the alms dish, resting on the palm of the left hand. Another triangle being made with its angles at Y and the points on the line KL where the perpendiculars through J and I intersect it, the nipples of the breast lie on its two sides where they are intersected by line 10. A third triangle, apex at  $AB_{17}$  to  $L_3$   $K_3$  gives the slope of the thighs in a sitting posture, while again lines  $I_3$  to J on KL, and  $J_3$  to I on KL give direction of shin and instep to points of the great toes. On reference to the plates it will be seen that many other parts of the body are made to fall on the intersections of the different lines.

These figures are seen in every monastery painted on both canvass and silk, the latter being generally brought from Llassa; they are often remarkable both for their richness of colouring and sharpness of outline. Many similar figures scratched on flat stones are put as offerings on the Mani Walls and are to be seen all over the country, more especially in Zaskar.



IX



Facsimile of a SAKI on BH

